

# The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES"—Göthe.

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SATURDAY, JUNE 22, 1861

PRICE { 4d. Unstamped  
5d. Stamped

UNDER DISTINGUISHED PATRONAGE.

## MADAME OURY'S MATINEE MUSICALE

(by kind permission),

AT MESSRS. COLLARD'S,  
16 GROSVENOR STREET, GROSVENOR SQUARE,  
WEDNESDAY, JUNE 26TH, 1861,  
To commence at Three o'clock.

### PROGRAMME:

Trio, for piano, violin, and violoncello, Madame Oury, M. Ole Bull, and Signor Piatti (Beethoven); Duo, "Philemon et Baucis," Madame Lemmens-Sherrington and Signor Gardoni (Gounod); Air, "Le Serment," Madame Rieder (Auber); Solo, violin, M. Ole Bull (Ole Bull); "Sul Margine d'un Rio," avec variations, Madame Lemmens-Sherrington (Puccini Lemmens); Grande Fantaisie Brillante, "Il Barbiere," Madame Oury (Madame Oury); Duo, "Don Pasquale," Madame Rieder and Signor Ciabatta (Donizetti); "Le Nid abandonné," M. Jules Lefort (Nadaud); "Les Rameaux," Hymn, M. Jules Lefort (Faure); Duo, pour piano et violoncello, Madame Oury and Signor Piatti (Mendelssohn); Duo, "Per Valli per Boschi," Madame Catherine Hayes and Signor Gardoni (Blangini); Solo, violoncello, Signor Piatti (Piaatti); "La Donna è Mobile," Signor Gardoni (Verdi); "New Irish Song," Madame C. Hayes (Virginia Gabriel); "Kathleen Mavourneen," Fantaisie Irlandaise, Madame Oury (Madame Oury).

Conductor ... .. SIGNORE VERA.

Tickets, One Guinea each.

To be had at Madame Oury's residence, 3 Linden Grove, W, and at the principal musicellers.

## HERR LIDEL'S EVENING CONCERT,

AT THE HANOVER SQUARE ROOMS,

TUESDAY, JULY 2,

At Half-past Eight.

Under the immediate patronage of  
Her Royal Highness the Duchess of Cambridge,  
Her Royal Highness the Princess Mary of Cambridge.

Her Grace the Duchess of Beaufort.	The Countess of Winchelsea.
Her Grace the Dow. Duchess of Beaufort.	The Countess of Kinnoull.
The Marchioness of Waterford.	The Lady Margaret Lushington.
The Lady Blanche Duplein.	The Lady Sophia de Voex.
The Lady Rose Lovell.	The Lady Edith Abney Hastings.
The Lady Henrietta Morant.	The Lady Harriet Lane.
The Lady Emily Walsh.	Lady Edward Thynne.
The Lady Geraldine Somerset.	Lady Cope.
The Lady Edith Somerset.	Mrs. Fowlett Somerset.

Vocalists: Miss Banks and Madame Laura Baxter; Mr. George Perren and Mr. Santley. Instrumentalists: Piano, Miss Arabella Goddard; harp, Herr Charles Oberthür; guitar and concertina, Signor Giulio Regondi; violoncello, Herr Lidel. Conductor, Mr. Francesco Berger.

Reserved seats, 10s. 6d.; unreserved seats, 7s. 6d. To be obtained at all the principal Music Warehouses; at Herr Lidel's Residence, 42 Mornington Place, Hampstead Road, N.W.; and at the Rooms on the Evening of the Concert.

## MADAME CATHERINE HAYES has the honour to

announce that she will give her first MATINEE MUSICALE on TUESDAY, June 26th, 1861, at 25 Park Lane (by the kind permission of Mrs. Rawson Reid). Mad. Catherine Hayes will be assisted by Madame Sainton-Dolby, Mr. Tennant, M. Jules Lefort, Signor Delle Sedie, and Herr Fornes; M. Ole Bull, Signor Pizzi, Signor Giulio Regondi, and Miss Arabella Goddard. Accompanists: Signor Campana, F. Berger, and Signor Eduard Vera. Commence at Three o'clock.

Tickets, one guinea each; may be obtained at the principal music warehouses, or of Madame Hayes, 13 Westbourne Park, W.

## MISS ANNA WHITTY, from the principal Opera

Houses of Italy, is IN TOWN for the Season.  
Communications respecting Engagements to be addressed to the care of Messrs. Duncan Davison and Co., 244 Regent Street,

25

## EXETER HALL.

Under the patronage of Her Most Gracious Majesty the Queen.

WEDNESDAY EVENING, JUNE 26TH.

**GRAND CONCERT**, in aid of the Funds of the National Rifle Association.—Madame Lemmens-Sherrington, Madame Sainton-Dolby, Miss Eleanor Wilkinson, Madame Guerrabella, Mlle. Georgé, Mr. Sims Reeves, the National Choral Society of 700 Voices, under the direction of Mr. G. W. Martin; the National Volunteer Band of Fifty of the first instrumentalists in London, under the direction of Mr. Hanson. Mr. Sims Reeves will sing Purcell's celebrated war song, "Come if you dare," with Chorus of 700 Voices, and Band.

Tickets, area and gallery, 2s. 6d.; reserved (numbered), 10s. 6d.; reserved 5s. To be had at Chappell's, 50 Bond Street; Hammond's (Julien's), 204 Regent Street; Cramer, Beale and Co., 201 Regent Street; and all the principal Music-sellers; also at the National Choral Society's office, 14 and 15 Exeter Hall, and at Austin's Ticket Office, Piccadilly.

**SOCIETY OF FEMALE ARTISTS**—Madame Lind Goldschmidt having kindly consented to sing at a Concert for the Benefit of this Society, on Thursday, the 4th of July, the committee will be happy to receive applications for Vouchers on the 25th and 26th of June, at Mr. Mitchell's, 33 Old Bond Street, W.

Vouchers to be exchanged for Tickets, price One Guinea each, on the 28th and 29th of June, at Mr. Mitchell's.

The Concert will take place, by the obliging permission of the Earl of Dudley, at his Lordship's residence, in Park Lane, on Thursday, the 4th of July, 1861, to begin at half-past 3 o'clock.

Ladies composing the committee—Mrs. Stanley, Mrs. Grote, Mrs. Stephenson, and Madame Lind Goldschmidt. Secretary, Mrs. D. Murray.

Royal Library, 33 Old Bond Street.

## BENEDICT'S GRAND ANNUAL CONCERT,

MONDAY MORNING next, June 24, at Two o'clock. The full Programme is now ready. Doors open at One o'clock precisely.

Sofa Stalls, 21s.; Reserved Seats, 10s. 6d.; Area, 5s.; Gallery, 3s.; for which immediate application is solicited.—2 Manchester Square.

## SIGNOR GIULIO REGONDI has the honour to an-

nounce that he will give a MATINEE MUSICALE, at the Hanover Square Rooms, on MONDAY, July 1st, 1861, to commence at half-past Two o'clock. Vocalists: Madame Catherine Hayes, Madame Lemmens-Sherrington, Signor Gardoni, Signor Gustave Garcia. Instrumentalists: Pianoforte, Miss Arabella Goddard; harp, Mr. Boleyn Reeves; violoncello, Herr Lidel; guitar and concertina, Signor Giulio Regondi. Conductor, Signor Randegger.

On this occasion Signor Giulio Regondi will play for the first time a new Concerto MS., composed expressly for him by Molique.

Reserved seats, half a guinea; unreserved tickets, seven shillings each, to be had of the principal music-sellers, and of Signor Giulio Regondi, 27 Berner Street, Oxford Street, W.

## MADAME NITA NORRIE (pupil of Mr. Howard

Glover) has the honour to announce that she will give a MATINEE MUSICALE, at the Beethoven Rooms, on THURSDAY, the 27th June, on which occasion she will make her first appearance in public, under the immediate and distinguished patronage of her Grace the Duchess of Sutherland, her Grace the Duchess of Argyll, the Most Hon. the Marchioness of Londonderry, the Most Hon. the Marchioness of Ailesbury, the Right Hon. the Countess of Derby, the Right Hon. the Countess of Dunmore, the Right Hon. the Countess Dowager of Glasgow, the Right Hon. the Viscountess de Vesci, the Right Hon. Lady Emma Talbot, the Right Hon. Lady Skelmersdale, the Right Hon. Lady Herbert, the Hon. Mrs. T. G. Talbot, the Hon. Mrs. Hubbard, Mrs. Wm. Ewart Gladstone, and Mrs. Scheron Escount.

Vocalists: Madame Nita Norrie and Signor Gardoni. Instrumentalists: Messrs. Sainton, Webb, and Pague. Grand Pianoforte, Mr. John Wilson (pupil of Mr. Howard Glover, his first appearance). Conductor, Mr. Howard Glover. To commence at three o'clock.

Tickets 15s. and 10s. 6d., and family tickets, to admit four, one guinea and a half, to be obtained of Messrs. Chappell and Co.'s, 50 New Bond Street; Cramer, Beale and Co.'s, 201 Regent Street; Campbell's, 53 New Bond Street; Leader and Cock, New Bond Street; and Boosey and Sons, Holles Street.

## SIGNOR PIATTI begs to announce that his ANNUAL

CONCERT will take place on SATURDAY MORNING, June 29th, 1861, at Campden House, Kensington (by the kind permission of F. Wolley, Esq.), to commence at Three o'clock.

Vocalists: Madame Lemmens-Sherrington, Madame Lablache, and Madame Sainton-Dolby; Signor Belart, Signor Solieri, Signor Delle Sedie, Signor F. Lablache, and Mr. Santley. Pianoforte, Madame Piatti; violin, M. Sainton; violoncello, Signor Piatti. Conductors: Mr. Benedict and Signor Campana.

Single ticket, one guinea; family tickets (to admit four), three guineas. Tickets may be obtained at Signor Piatti's residence, No. 1 Queen's Gardens, Hyde Park; at Chappell and Co.'s, 50 New Bond Street; and at the principal Music-sellers and Libraries.

### THE ROYAL SOCIETY OF FEMALE MUSICIANS.

Established 1839, for the Relief of its distressed Members. Patroness, Her Most Gracious Majesty the Queen.—On TUESDAY MORNING, July 2nd, 1861, at the Hanover Square Rooms, will be performed, for the Benefit of this Institution, a MISCELLANEOUS CONCERT of Vocal and Instrumental Music.

Vocal performers: Madame Lemmens-Sherrington, Miss Augusta Thomson, Miss Stabach, Miss Eliza Hughes, Miss Emily Gresham, Miss Steele, and Madame Sainton-Dolby; Signor Girdoni and Mr. Tennant, Mr. Lewis Thomas and Signor Belletti. Instrumentalists: Pianoforte, Miss Arabella Goldard; clarinet, Mr. H. Lazarus; violin, M. Ole Bull. Conductor, Professor Sterndale Bennett, Mus. Doc. The Concert will commence at Two precisely.

Tickets, half a guinea each. Reserved seats, one guinea each.

J. W. HOLLAND, Secretary,  
13 Macclesfield Street, Soho.

### MR. DEACON'S THIRD AND LAST SEANCE OF

Classical and Instrumental Music will take place on Thursday, July 4th, 1861, at 16, Grosvenor Street (by permission of Messrs. Collard and Collard), commencing at Three o'clock. Executants:—Violin, M. Sainton and Mr. Clementi; Viola, Herr Baetans; Violoncello, Signor Pezze; Pianoforte, Mr. Deacon.

Tickets, half-a-guinea, to be had of Mr. K. W. Olivier, 19, Old Bond Street, W., or of Mr. Deacon, 4, Duchess Street, Portland Place, W.

### MR. F. SCOTSON CLARK'S GRAND EVENING

CONCERT will take place at the Hanover Square Rooms on Thursday, June 27, at 8 o'clock. Vocalists—Mrs. Catherine Hayes, Mad. Caradori, Miss Spiller, Mlle. Behrens, and Mad. Sainton-Dolby; Mr. Tennant and Mon. Fontanier. Pianoforte, Mr. F. Scotson Clark. Violoncello, Mr. W. Pettit. Harp, Mr. Frederic Chatterton. Conductor, Mr. Emile Berger.

Numbered stalls, 10s. 6d.; to admit three, £1 1s.; to be had of Messrs. Chappell and Co., New Bond Street; and of Mr. F. Scotson Clark, 40 Union Grove, Clapham.

### PHILHARMONIC SOCIETY.—EIGHTH CONCERT

at the Hanover Square Rooms, on Monday evening next, June 24, at 8 o'clock. Programme:—Sinfonia—Haydn; concerto violin, Herr Strauss—Beethoven; concerto in G minor, pianoforte, Mr. Moscheles—Moscheles; sinfonia in C minor—Beethoven; overture (Jubilee)—Weber. Vocal Performers:—Signora Guerrabella and Mr. Tennant, Conductor, Professor Sterndale Bennett.

Tickets, 15s. each, to be had of Messrs. Addison Hollier, and Lucas, 210 Regent Street.

### THE "NATIONAL BOUDOIR OPERA COMPANY"

will give Selections from various Operas, at LUDLOW, on Monday, June 24, and during the week. Artists:—Soprano, Miss Fanny Thirlwall; Contralto, Miss Emma Heywood; Basso, Signor Borran; and Tenor, Mr. Melchor Winter. Pianiste Madame Melchor Winter.

All letters to be addressed as above.

### MR. FRED. PENNA.—EGYPTIAN HALL, Piccadilly.—EIGHTH WEEK. "OLD FRIENDS," and part of "THE HIGHWAYS AND BYWAYS OF SONG."

Mr. Fred. Penna will give his New and Popular Entertainment, EVERY EVENING at Eight o'clock. A Morning Performance every Saturday at Three. Pianoforte, Mad. PENNA.

Stalls, 3s.; Area, 2s.; Gallery, 1s.

Tickets at Mr. Mitchell's Royal Library, 33 Old Bond Street.

### HERR JOSEPH HERMANNS has the honour to announce that his Grand Evening Concert will take place in the Beethoven Rooms, on Friday, June 28, 1861, to commence at Eight o'clock.

Vocalists—Mademoiselle Parepa, Miss Augusta Thomson, and Miss Palmer; Mr. Tennant, Herr Joseph Hermann, and Mr. George Perren. Instrumentalists—Violin, Mr. Ole Bull; Pianoforte, Herr Wilhelm Ganz. Conductors—Herr Adolphe Gollnick, Herr Emile Berger, and Herr Wilhelm Ganz.

Family Tickets (to admit Three) One Guinea; Reserved Seats, 10s. 6d.; Unreserved Seats, 5s.

Tickets to be had at Herr Hermanns' residence, 65 Newman Street, W.; of Messrs. Chappell and Co., 50 New Bond Street; Messrs. Cramer, Beale and Co., Regent Street, and Messrs Schott and Co., Regent Street.

### ST. JAMES'S HALL.—MR. JOHN FRANCIS BARNETT'S GRAND ORCHESTRAL CONCERT.—Orchestra and Chorus 150 Performers.

TUESDAY EVENING, June 25th. Madame Lemmens-Sherrington, Mad. Weiss, Mad. Laura Baxter, Mr. Weiss, and Mr. Sims Reeves. Pianoforte, Mr. John Francis Barnett; violin, M. Ole Bull.

The Jupiter Symphony will be performed. Mr. Sims Reeves will sing Purcell's "Come if you dare." Mr. J. F. Barnett will perform Mendelssohn's Concerto (G minor). Conductor, Dr. Wyld.

DECIDED HIT, AND CHANGE OF PROGRAMME.  
SCHWEITZER SANGER GESELLSCHAFT.

### SWISS FEMALE SINGERS.—St. James's Hall, Piccadilly.—These pleasing and highly interesting Concerts will be repeated every Evening at Eight, and every Afternoon at Three.

Books of the Words, with Translation, Sixpence.  
Stalls, 3s.; Area, 2s.; Gallery 1s. Tickets may be secured at Mr. Mitchell's, Royal Library, 33 Old Bond Street; and at the Hall Ticket Office, 28 Piccadilly, W.

\* \* \* Great success, and crowded houses.

### BIRMINGHAM TRIENNIAL MUSICAL FESTIVAL

In Aid of the Funds of the General Hospital, On the 27th, 28th, 29th, and 30th of AUGUST next, under the special patronage of Her most gracious Majesty the Queen, his Royal Highness the Prince Consort, his Royal Highness the Prince of Wales, and his Royal Highness the Duke of Cambridge.

President: The Right Hon. the Earl of Shrewsbury and Talbot.  
Vice-Presidents: The Nobility and Gentry of the Midland Counties.

J. O. MASON, Chairman of the Committee.

### THE YORKSHIRE CHORAL UNION will perform

HANDEL'S MESSIAH, in Exeter Hall, on Thursday Evening, June 27th; to commence at 8 o'clock. Vocalists—Mrs. Sunderland, Miss Freeman, Mr. Inkersall, Mr. Santley, and Mr. Sims Reeves. Band, the Philharmonic; chorus, the Yorkshire Choral Union. Organist, Dr. Monk. Conductor, Mr. R. S. Burton.

Central area tickets, 10s. 6d.; area or gallery tickets, 5s.; unreserved tickets, 3s. May be obtained at Chappell and Co.'s, 50, New Bond Street; Cramer and Co.'s, 201, Regent Street; Mitchell's, Old Bond Street; Keith, Frowse, and Co.'s, 48, Cheapside; and at Mr. Surman's, 4, Exeter-hall.

### THE YORKSHIRE CHORAL UNION will give a

GRAND MISCELLANEOUS CONCERT in St. James's Hall on Friday evening, June 28, to commence at 8 o'clock. Vocalists—Mrs. Sunderland, Miss Freeman, Mrs. Inkersall, Mr. Santley, and Mr. Sims Reeves. Pianoforte, Miss Arabella Goldard. Chorus, the York-hire Choral Union. Conductor, Mr. R. S. Burton. Sofa stalls, 10s.; reserved area and balcony, 5s.; gallery, 2s. 6d. Tickets at Chappell and Co.'s, 50, New Bond Street; Cramer and Co.'s, 201, Regent Street; Mitchell's, Bond Street; Keith, Frowse, and Co.'s, 48, Cheapside; and at the Hall, 28, Piccadilly.

### GLASGOW.—CITY HALL SATURDAY EVENING

CONCERTS.—The Eighth Season of these Concerts under the auspices of the "Glasgow Abstinents' Union," commence on Saturday, 7th September next.

Applications to be addressed to the Secretary, at the Office, 118 Union Street, Glasgow.

JAMES LAWSON, Secretary.

### TO THE MUSIC TRADE.—A Young Man of long

experience in all departments connected with the business, desires a Situation as Shopman, Clerk, or Traveller, either in London or Country.

First-class references. Wishes to be engaged at once. Address W. R. H., No. 3 Blenheim Street, Bond Street, W.

### MRS. J. HOLMAN ANDREWS begs to announce her

REMOVAL to 50 BEDFORD SQUARE, where she now receives her Friends and Pupils.

### MISS LASCELLES begs to announce her REMOVAL

to 13 Hanover Villas, Ladbroke Square, Notting Hill, W., where she will be happy to receive her friends and pupils.

### ST. MARTIN'S HALL, Long Acre, TO BE LET, by

Messrs. Rushworth and Jarvis. The Premises comprise the well-known Grand Hall, another Hall of smaller dimensions, Class Rooms, Retiring and Dressing Rooms, Saloons for Refreshments, and excellent Residence, extensive Cellaring, and other conveniences. The whole of the Premises are in thorough repair; they are lighted, warmed, and ventilated upon the most approved modern principles, and are approached from Long Acre, Wilson Street, and Charles Street.

Apply to Messrs. Rushworth and Jarvis, Saville Row, Regent Street; and 19 Change Alley, Cornhill, E.C.

### COLLARD and COLLARD'S NEW WEST-END

ESTABLISHMENT, 16 Grosvenor Street, Bond Street, where all communications are to be addressed. Pianofortes of all classes for Sale and Hire.

### MESSRS. HOPWOOD & CREWE'S

#### NEW PUBLICATIONS.

The Latest Excitement.

COOTE'S DIXEY'S LAND GALOP on the celebrated American Walk Round. Price 3s.; Septet, 3s. 6d.; Orchestra 5s. Very popular.

Hopwood and Crewe, 42 New Bond Street.

### COOTE'S NEW YORK QUADRILLES on the Buckley

Serenaders' Melodies. The best set ever composed. Price 4s., Solo or Duet; Septet, 3s. 6d.; Full Band, 5s.

Hopwood and Crewe, 42 New Bond Street.

### COOTE'S "I'D CHOOSE TO BE A DAISY" Valse,

introducing "Oh! if I had some one to love me!" &c. Price 4s.; Septet, 3s. 6d.; Orchestra 5s.

Hopwood and Crewe, 42 New Bond Street.

### LEAF BY LEAF THE ROSES FALL, for a Contralto

Voice. By FRED. BUCKLEY. Price 2s. Also, "Once more upon the Sea," for Baritone. Price 2s. 6d.

Hopwood and Crewe, 42 New Bond Street.

### GANZ'S "SOUVIENS-TOI" Melodie Chantante.

Four Piano. Price 3s., just published.

"A gem for the drawing-room."

Hopwood and Crewe, 42 New Bond Street.

### KUHE'S "I'D CHOOSE TO BE A DAISY."

Immense Success of Elegantly arranged for the Pianoforte. Price 3s. 6d. Also his Transcription of "Four les Attrails." Price 2s. 6d.

Hopwood and Crewe, 42 New Bond Street.

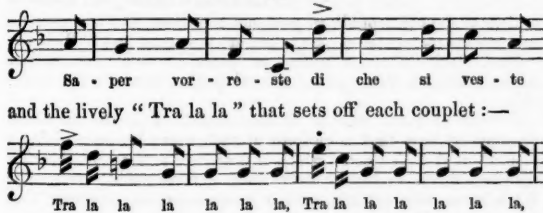
## Reviews.

"*Un Ballo in Maschera*"—Opera—by G. VERDI (Boosey and Sons).

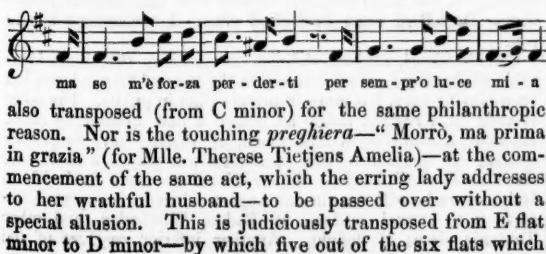
The success of Verdi's new opera at the Lyceum has already made it more or less a topic of discussion in every musical circle. Some insist that it is the best work of the accepted composer of young Italy; some except *Rigoletto*, the *Trovatore*, and even the *Traviata*; some will not go even so far as this; but all agree on one point, viz., that *Un Ballo in Maschera* is full of melodies likely to fasten on the general ear, and ultimately find their way to the *orgues de Barbarie* and other charming instruments for the propagation of street music. Of this we believe there can be no feasible question. *Un Ballo* (or *Il Ballo*, as Mr. Mapleson prints it in his bills and advertisements) is full of *tune*—of sentimental tune, dramatic tune, and purely *catching* tune. A glance at the collection of pieces already on our table is enough to establish this fact. Take, for instance, the barytone song in the first act—"Alla vita che t'arride" (so well delivered by Sig. Delle Sedie Renato)—the opening phrase of which might pass for one of the most insinuating ballads of our own profile (and insinuating) Balfe:—



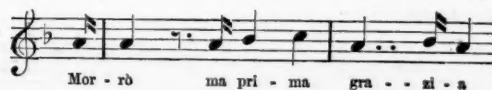
Then to pass from the beginning to the end— from Act I (or "prologue" to act 4 (or act 3), hear the quaint little romance—"Saper vorreste"—with which the page (Mad. Gassier Edgar) torments Assassin Renato in the scene of the masked ball (here transposed from D to F for the accommodation of voices in ordinary):—



Then the romance—"Ma se m'è forza perderli"—at the end of the tenor *scena* (for Governor Riccardo Giuglini), in the same act (though not in the same scene), the opening phrase of which encourages the expectation of another "Ah si ben mio":—



render the original signature so forbidding are got rid of. Its imploring melody may be indicated in a couple of bars, which eloquently proclaim their origin being Verdi "to a T" (or "V") :—

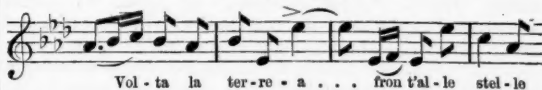


One of the most genuine and attractive tunes is the barcarole (or *canzone*, as Verdi himself calls it)—"Di' tu se fedele il flutto m'aspette"—which Signor Giuglini Riccardo sings with such spirit in the cave of the Sorceress (Mad. Lemaire Ulrica "*in dovina di razza nera*"), and which has a character not to be mistaken:—

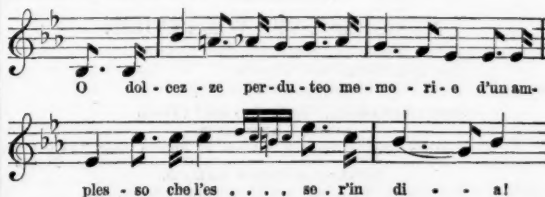


This barcarole is courteously transposed from A flat minor, "to accommodate," &c. The bar marked "ppp" seems to have been known to Rossini, who has appropriated it unblushingly in one of his "*Soirées*."

As a pretty pendant to this, take the sparkling *ballata*, "Volta la terrea fronte alle stelle"—in which the Page describes the vocation of Ulrica, the sorceress, for the edification of the Court, the saucy tune of which has a touch of the genius of the late M. Adam (Adolphe):—



(Transposed from B flat). Perhaps better than anything, however, to which reference has hitherto been made, is the *cavatina* in the first scene of the last act—"E se tu che macchiavi," through which the wronged and jealous Renato answers the appeal of his distracted lady to see her son once more before she dies. This is one of the most admirable barytone airs ever composed by Verdi. Here, for example, is a phrase of great melodic beauty, and thoroughly characteristic of the author:—



(Transposed from F). Signor Delle Sedie sings this air with passionate fervour, and the rapturous encore it elicits is a genuine expression of the feelings of the audience. It promises fairly to take the circuit of the British concert-room, no less than of the British stage, as it has already done those of Italy and France. In the *scena* and quintet—"E scherzo ed e folia"—Verdi has nearly, if not quite, equalled the justly famous quartet in *Rigoletto*. It is an ingenious and



beautiful *morceau d'ensemble*, thoroughly well constructed admirably written for the voices, and containing a melody for the principal solo voice (Signor Giuglini Riccardo), which once heard is not to be forgotten. A fragment will suffice to recal it:—



This quintet is published in the original key; but no doubt we shall have the tenor solo (for general convenience) separately printed of a tone or so lower. No melody was ever more certain of attaining universal popularity.

The above are all the vocal pieces which at present have come to hand. Meanwhile, of course, we have a number of pianoforte arrangements, "transcriptions," ballet-pieces, and so forth. First, there is a delicious "*Mazurka*," prepared with his accustomed skill by Mr. BRINLEY RICHARDS, the leading theme of which is the dance played by the orchestra before the duet and chorus in the last finale, while the *trio*, or second theme, is founded on the solo "T'amo, si t'amo"—addressed by Amelia to Riccardo, when warning him of his danger, and to which the same dance, in another key, becomes the orchestral accompaniment. Next there is a lively "*Quadrille*," by C BURCHARDT, made out of the most sparkling *motivi* in the opera. Then a very graceful "*Nocturne-cantabile*," from the facile pen of M. ASCHER, the subject of which is the barytone air, "*Alla vita che t'arride*" (already cited). Then again a clever, showy, and by no means difficult, "*First Fantasia*," by HERR W. KUHE, constructed on the same air, combined with the mazurka and other attractive and no less engaging *motivi*. Then a more difficult "*Fantaisie Brillante*," in the true *bravura* style, in which "*Alla vita che t'arride*" is once more pressed into the service, together with the *romanza*, "*Ma se m'è forza perdeti*," and some of the dance music in the last act—altogether a most ingenious and effective piece, supplied by the accomplished MAD. OURY; and lastly, a "*Cantabile*," founded on the same admired barytone air, which is here set forth (by Mr. BRINLEY RICHARDS) with that extreme elegance and finish for which the pianoforte "transcriptions" of that gentleman are invariably distinguished.

#### MUSIC RECEIVED FOR REVIEW.

ADDISON, HOLLIER AND LUCAS.  
HINE (B.), "Kling Frost" (Vocal).

AUGENER AND CO.  
SMITH (W. SEYMOUR), "Light of my soul" (Vocal).  
BOOSEY AND SONS.

GALITZIN (Prince GEORGE), "Album of Russian Music" (Vocal and Piano).

DUNCAN DAVISON AND CO.  
BLUMENTHAL, "The days that are no more" (Vocal).  
CUSINS (W. J.), "Gently row, gondolier" (ditto).  
WHITE (CLEMENT), "The woodland flower" (ditto).  
GLOVER (HOWARD), "The baby's song" (Pianoforte).

ROBERT COCKS AND CO.  
TOLLEMACHE (LOUISA HARRINGTON), "Harvest hymn" (Vocal).  
LEDUC (ALPHONSE), "Duchesse de Manchester Valse" (Pianoforte).  
LINTER (RICARDO), "The winter garden quadrille" (ditto).

LEADER AND COCK.  
AGUILAR (EMANUEL), "Come placida rugiada" (Vocal).

ORTZMANN AND CO.  
BURRINGTON (ALFRED B.), "Hope is shining still" (Vocal).

#### MUSIC AND THEATRES IN PARIS.

(From our own correspondent.)

June 12th.

THE last week has produced no other event of importance in the operatic world than the revival at the Opera Comique of Halévy's *Mousquetaires de la Reine*, Jourdan appearing for the first time before a Parisian audience in the character of Olivier, and, be it said, with entire satisfaction to even the critical part of his hearers. A Mlle. Litschner made her début the same evening in the part of Athenais. This young lady possesses considerable talent as a vocalist, but which unfortunately does not lie in the direction she has chosen for herself—namely, the florid style. There are two current reports which I am enabled to nail on the counter as false coinage. One is that Tamberlik has accepted an engagement at the Grand Opera here to sing with Faure in *La Muette de Portici*. The distinguished artist in question, his campaign in London over, will simply sojourn in Paris as a *flâneur* until the trumpet sounds "boot and saddle" to summon him to St. Petersburg. The other spurious item of news is that Mad. Pauline Viardot has been engaged at the same establishment for two months at some fabulous rate of emolument to sing in Glück's *Alceste*. The truth is, that as the management cannot at this time foresee how many performances of Glück's masterpiece will consist with the taste of its supporters, Mad. Viardot has been engaged to sing, as the technical phrase goes, *au cachet*, or, as we should say, by the night. Apropos of these intended performances, it is now certain that M. Berlioz has declined the office of re-handling (*remaniement*) the score of *Alceste*, grounding his refusal on the reverence which is due to the work of a great master. A very proper scruple, and which any one capable of performing the task required is sure to share; so that if it be done at all, an incapable is sure to be intrusted with it. Why not Alary,—the Macadamiser of Mozart? So true is it ever, that "Fools rush in where angels fear to tread." By the way, Auber, who is now in his eightieth year, and saw *Alceste* when Glück was in Paris, is to preside at the rehearsals and give the times. The astonishing and sustained vigour of Lord Brougham is the only parallel we have to the venerable and still verdant French composer. The great lion pianist—parent and progenitor of all pianist lions and whelps that now prowl the two hemispheres—Franz Liszt himself, has been in Paris, and has been, the papers here inform us, charming the retreat of another old lion—a lion of poetry and voluminous prose, a lion eke of politics—M. de Lamartine. For one entire evening the Hungarian pianist poured out the fullness of his great resources to delight the old republican poet and historian. It was a graceful act, and characteristic of Liszt. He has now returned to Weimar.

Mad. Marie Cabel has landed at Marseilles on her return from Algiers, and has been giving several performances in the former city.

I want to know who is M. Bartelloni? I see in one of the class papers here that a violinist of that name has been giving a concert at Willis's Rooms, which is described in the most absurdly pompous terms as having been quite a fashionable event. The Frenchman who reports calls it *gentlemanesque*, whatever that may mean. Morning concerts are generally *ladyesque*, as far as the preponderance of the sex goes. But who is Bartelloni? He must be very fascinating—perfectly irresistible, for a lady is reported by the same veracious historian to have taken and paid for fifty guinea tickets for his *matinée musicale*. I should like to know the *grande dame* who can be so fanatised in favour of fiddling, no less than the fiddler capable of so fanatising the *grande dame*. Bartelloni must be looked after. I recommend him to you.

Camillo Sivori, a minor violinist compared to the above, incapable of charming *grandes dames* to the tune of fifty guineas, has been playing here, but more in private than in public. The other evening in a *réunion intime* he played a new quintet by M. C. Estremie, a composer of high merit, of whom I have frequently spoken. A quatuor by this gentleman was played a short time since at Rossini's house. Signor Sivori proceeds forthwith to Italy, where he will remain till August, when he is expected, according to annual custom, at Baden, Wiesbaden, and other Teutonic places of delight. Another inferior *confrère* of the

grande-dame-captivating Bartelloni, Henri Vieuxtemps, has, I hear, returned to Brussels, where he is reposing after the fatigues of his English campaign. He was, however, prevailed on the other evening to play one or two of his most recent compositions in the salons of M. Brunmel, among them his last concerto.

Richard Wagner, who, after creating so remarkable a hubbub among the Parisians, had lapsed into comparative obscurity, again challenges public attention by a letter addressed to the editor of a journal called *l'Actualité*, of which the following is a translation:—

"Paris, June 1, 1861.

"My dear friend.—You have too good an opinion of your brethren both great and small not to believe that, when ten journals assert a fact, there must be some truth in it.

"I hope therefore that reading within the last few days that I had just received twenty-five bottles of Johannisberg, you will think, as I did, that this referred to the famous bottle of the produce of that vineyard so justly celebrated which you with amiable attention had sent me, and which we had gaily emptied together in honour of the downfall of *Tannhäuser* in Paris.

"Let us 'give unto Cæsar the things which are Cæsar's', and to Lorbae what appertains to my biographer. — Friendly greetings from your devoted

"RICHARD WAGNER."

There is not much stirring in the theatrical world. Parodies, or, as we should say, burlesques of the *Tour de Nesle*, abound in every direction, none of them over-funny. The best is that at the Variétés, in which Christian gives an imitation of Melingue, which is quite startling for its truth. At the Vaudeville, there has been an amusing little comedy entitled *Onze jours de siège*. The authors have imitated without disguise the peculiar style of M. Victor Sardou, the author of *Les Pattes de Mouche*, who is now the author in vogue—or, as a critic here whom I have often quoted—M. Alexis Rodet—has it,—the diapason-author. He remarks very truly, that there is always an author who gives the key-note as it were to all his brethren. His observations are worth giving in *extenso*, both for the matter and the style: "It is not necessary, he says, 'to have any genius, in order to become a diapason-author; a moderate amount of showiness, and a great deal of good fortune are sufficient; generally speaking, indeed, the diapason-author is not he whose merit is the most genuine.

"Theodore Barrière, the most dramatic nature that has appeared in the last twenty-five years, was never at any time a diapason-author; he might have become so after the *Faux Bonshommes*, but the moment is past.

"Emile Augier was never a diapason.

"The duration of a diapason varies from six to ten years, somewhat longer than the cut of a pair of trousers, much less than the shape of a hat.

"A diapason-author who has ceased to be a diapason-author is a man foundered for ever, witness Dumas the younger. The most remarkable diapasons of the age have been the diapason Scribe, the diapason Picard, and the diapason Hugo; the diapason Dumas; and for a while there was a diapason Ponsard. Nearer to our time there has been the diapason Dumas the younger; at the present time we have the diapason Victor Sardou, who sounds the A natural for all young beginners who constitute the hope of dramatic literature. With another such piece as *Le Voyage de M. Perrichon*, the joint workmanship of MM. Labiche and Martin, might in turn become a diapason likewise—a plurality of diapasons does no harm."

There is much truth in these remarks, which we may also apply on the other side of the channel—for have we not been under the rule of the diapason Tom Taylor?—and shall we not succumb to the diapason Dion Bourcicault?

A five-act drama at the Gaité, of the sensation class, called *Le Cretin de la Montagne*, in which that fine actor Paulin Menier plays an idiot with tremendous power, makes up all the dramatic novelty I have to record. Will not the diapason Oxenford try his hand on the above for Robson—another *Porter's Knot* would not come amiss to celebrate the recovery of that forcible mime.

By order of the Minister of State a final competition has taken place between the designers of the five best plans for the New Opera House to be constructed in Paris. M. Garnier, the district

architect of the city, has been unanimously declared the winner and is, consequently, to have the direction of the works.

## The Operas.

ROYAL ITALIAN OPERA.—The increasing popularity of Mlle. Adeline Patti, more especially in the *Sonnambula*, and the repetitions of operas which have already been recorded as successes may be accepted as the reason why no novelty has been produced lately. Mario certainly resumed his original part of the duke in *Rigoletto* on Saturday, and gave a new interest to the performance. *La Sonnambula* was repeated on Monday; *Don Giovanni* on Tuesday; *Le Prophète* on Thursday; and last night *Lucia di Lammermoor* for the last time this season. Verdi's *Ballo in Maschera*, announced for Thursday, has been postponed until Thursday next.

ROYAL OPERA, LYCEUM.—Signor Verdi's *Ballo in Maschera*, produced on Saturday night, for the first time in this country, was a legitimate and triumphant success. The cast was admirable—irreproachable, indeed; the greatest pains had been expended on the rehearsals, and the execution throughout could hardly be surpassed. In fact, a more thoroughly complete and powerful first performance of any work we have very rarely heard, and the greatest credit is due to all concerned. The *libretto*, as our readers are aware, is identical with that of Auber's *Gustave III.*, with the exception, as in the case of *Rigoletto*, that the characters have changed their names and station, and that the locality is transferred from Stockholm to Boston in the United States. The incidents are identical, and each scene of the Italian version of *Gustave* moves in parallel lines with the original. The alteration is in no respects an improvement. The love of the King for Madame Ankerstrom, and her love for the King, may be imagined to involve some degree of romance, which utterly disappears when his Swedish Majesty is transformed into the Earl of Warwick, Governor of Boston, and Madame Ankerstrom into the wife of Renato, the earl's mulatto secretary. Still the capital story of M. Scribe could not be entirely concealed even by such outrageous transmutations, and the drama, even in its new guise, is powerful and exciting. As no doubt many of our readers have never heard or seen Auber's *Gustave*—a masterpiece which has been strangely and absurdly neglected—it may be necessary to give a brief account of the plot, which we transcribe from the book of the opera published in the theatre, and which runs as follows:—

"Count Richard, Earl of Warwick and Governor of Boston, secretly loves Amelia, the wife of his friend and secretary, Renato. Richard's life is perilled by conspirators. Renato warns him, but he laughs at precaution, and gaily goes in disguise to hear his fate predicted by a sorceress. While in the hut of the witch, he overhears Amelia apply for cure for her guilty love. The sibyl indicates a herb that grows in a certain weird locality. Amelia determines to go thither, and Richard to follow her. The sorcerer, in answer to Richard's questions, foretells his assassination by the next person who takes his hand. His courtiers who have followed him, shrink from his touch. In contempt of the oracle, Richard seizes the hand of Renato, who at this moment enters the dwelling of Ulrica. At midnight Amelia seeks the magic herb in the malefactor's field, near Boston; she is followed by Richard, who declares his love. They are suddenly interrupted by Renato, who (devoted to his master) has discovered that conspirators are in search of him. He beseeches Richard to fly. Richard, unwilling to expose Amelia to discovery, refuses, unless Renato pledges himself to secure the veiled lady's safety, and speedy conduct to the gates of the city, without seeking to discover her secret. Renato promises, and Richard departs. The conspirators hasten to snatch their prey, and find Renato. In their rage they taunt the lady, and, as he defends her, are about to attack him. Amelia, to save her husband, interposes, and Renato discovers that it was his wife who had met the earl. His zeal and friendship for Richard turns to jealousy and fury, and he resolves to join the conspirators. He appoints them a meeting at his house; they draw lots to assassinate Richard. Renato wins. Amelia, suspecting his design, warns Richard not to appear at the masked ball he is about to give at the palace. Richard, torn by love for Amelia and gratitude to Renato, determines that they both leave America for England, and signs the order for their instant departure. He seeks to bid a last adieu to Ame-

lia at the masked ball. Through the imprudence of a giddy page, Oscar, Richard's favourite attendant, Renato discovers the dress Richard is disguised in. In the crowd Richard meets Amelia, who beseeches him to fly from impending assassination. Whilst bidding her an eternal farewell, Renato discovers them. Filled with hatred he stabs Richard to the heart. Surrounded by his court Richard declares Amelia's innocence, and gives Renato the order for his departure to England. He dies pardoning the conspirators, and leaving Renato and Amelia a prey to remorse and anguish."

Our opinion of the music may be partially seen elsewhere (*Reviews*). To the performance we have already awarded unqualified praise. The cast was as follows:—Richard Earl of Warwick, Signor Giuglini; Renato, Signor Delle Sedie; Samuel, M. Gassier; Oscar, Mad. Gassier; Amelia, Mlle. Titiens; Ulrica, Mad. Lemaire. As far as the music was concerned, Signor Giuglini was fitted to admiration. He sang in consequence, with infinite charm throughout, and never having to force his voice, was in his element from the first to the last. Signor Giuglini, moreover, manifested, in the first two acts, a talent for light comedy, for which we could have hardly given him credit. His success indeed was triumphant, and in all probability—Richard, Earl of Warwick, governor of Boston, will be reputed, after a short time, his most finished and admirable performance. Mlle. Titiens appears to extraordinary advantage in Verdi's energetic heroine. She sings, and acts the part magnificently, and is everywhere the grand artist. Her singing throughout the entire of the third act is one of her greatest achievements and could not be surpassed, if, indeed, equalled, by any living vocalist. We shall take another opportunity of commenting upon this splendid performance, and can only say that Mlle. Titiens in Amelia has put in another claim to the many already advanced for the title of the reigning queen of tragic song. Mad. Gassier, who made her first appearance for some years in London, sang the music of the Page with great brilliancy. Signor Delle Sedie showed decided vocal talent, if not the best voice in the world, in the part of Renato, and was applauded to the skies and encored in one of his songs. He seemed inclined, however, to exaggeration in his acting. M. Gassier sang and acted most admirably as the first conspirator, and constituted, certainly, one of the most striking figures in a grand picture. The band and chorus were excellent; the dresses new and appropriate; and the scenery, all things considered, effective. We object, nevertheless, to the size of the Boston moon, and, despite the manager of the lights and shades in the third act, believe that the side *opposite* the opera luminary is that which is thrown into shadow.

The *Ballo in Maschera* was repeated on Tuesday and last night, and will be given for the fourth time this evening.

*Martha* was announced for Thursday, but being postponed, *Il Trovatore* was substituted.

MISS CLARI FRASER'S CONCERT.—A concert was given on Thursday evening, at the new Westbourne Hall, Bayswater, by Miss Clari Fraser, which attracted a large concourse of the fashionable of Westbourne, Kensington, and the neighbourhood. The concert, in reality, was the most attractive musical entertainment which we remember to have taken place in the extreme west end of London, as will readily be believed when we mention that the artists, with the fair concert-giver, comprised Mlle. Parepa, Mad. Sainton-Dolby, Miss Lindo, Mr. Wilbye Cooper, Signor Belletti, Herr Formes, Mr. John Francis Barnett, and a select choir of voices under the direction of Mr. Henry Leslie. As if to enhance the attraction, and that in no small degree, the names of Mr. Balfe, Mr. Frank Mori, Mr. Aguilar, and Mr. Henry Leslie were added as conductors. With such an array of talent, indeed, it would have reflected no small discredit on the musical taste of that fashionable part of the community residing within the precincts of Kensington Gardens had the Hall been anything like empty. As it was, a full attendance and well-discriminated applause vindicated the artistic feeling of Westbourne. The selection was thoroughly excellent, even though of the kind denominated "Miscellaneous," which, being interpreted, means "non-orchestral and anti-classical." The choir, a first-rate body of singers, numbering between twenty and thirty, under the direction of Mr. Henry Leslie, sang in admirable style "Rule Britannia," arranged by Mr. Henry Leslie;

Edwardes' beautiful madrigal, "In going to my lonely bed;" and Reay's part song "The dawn of day." Singing so complete and finished must have surprised those who had not previously heard Mr. Leslie's Choir at St. James' Hall, to which, indeed, in many respects, the new force brought together on Thursday night, might be compared. The pieces contributed by Miss Fraser were Haydn's canzonet, "My mother bids me bind my hair"—which none can sing with sweeter grace, or more appropriate sentiment; Mr. Balfe's song, "We knew not what to sing," in which she enjoyed the valuable assistance of the composer in the pianoforte accompaniment, and which she gave with so much archness and fascination of manner, added to the utmost charm of voice, as to elicit a unanimous encore; and, with Signor Belletti, the sparkling and melodious duet "Di capricci," from *Matilda di Shabran*, in which she demonstrated that she could succeed no less in the florid Italian style than in the plain English. Miss Fraser was welcomed with great warmth on her *entrée*, and loudly applauded at the termination of each of her performances. Mlle. Parepa sang the aria from Auber's *Serment*, which she is now singing everywhere with such brilliant effect, and which she never sang more admirably—encored, of course; and a new song composed expressly for her by Mr. Van Noorden, entitled "On the hills," a plain ballad composition, but which derived infinite grace and beauty from the fair artist's singing. Mad. Sainton-Dolby gave the two new songs by Virginia Gabriel, "Rest," and "Hawking Song," with perfect voice and expression, eliciting marked expressions of admiration from the whole audience, and winning a general encore for the latter. Miss Lindo, too, in a quiet and unpretending manner, gained applause in a very charming romanza, "Come, placida ruggiada," the composition of Mr. Aguilar, and an exceedingly melodious and expressive ballad, by Mr. Clement White, called "The lone old tree." Mr. Wilbye Cooper sang Beethoven's "Adelaide," with fine taste and feeling, and Balfe's ballad, "Once more upon the path of life." Signor Belletti gave the *cavatina*, "Largo al factotum," with such immense volubility and such wonderful precision, displaying, as it were, clarionet-like powers of voice, and was accompanied by Mr. Balfe in so perfect a manner, as to create a furor throughout the entire Hall. Of course the song was enthusiastically encored. We need hardly say how effective Signor Belletti was in the duet with Miss Fraser from *Matilda di Shabran*. Herr Formes, in the air of Sarastro, from the *Zauberflöte*, and in Schubert's "Wanderer," was very grand and powerful, and created a great sensation. Finally, Mr. J. F. Barnett's brilliant execution of Liszt's fantasia on the *Prophète*, and Thalberg's *L'Elisir d'Amore*, was well calculated to entrance all the lady pianists of Bayswater who had the good fortune to hear him. The concert, in short, was admirable in every respect, and sent away the audience in the highest possible spirits.

HERR KUHE'S ANNUAL MORNING CONCERT is invariably recommended by some new contributions to the key-board from the pen of the talented pianist and composer. The piece introduced for the first time at the professor's concert on Thursday, which took place at St. James's Hall, was a fantasia on Russian national melodies, a very brilliant and effective *morceau*, most effectively and brilliantly played, especially the octave variation, which requires great mastery of finger to compass. Herr Kuhe's other solo performance was his own fantasia on airs from *Martha*, which was no less acceptable to the audience than the Russian fantasia, and was no less admirably executed. A sonata by Mozart, for piano and violin, was also performed by Herr Kuhe with M. Wieniawski, and was received with loud applause. The great fiddler was put down for two solos, but gave one only, *Vieux temps* "Air varié," and instead of the second played the violin *obligato* to an air given by Mad. Lemmens-Sherrington. In addition to the instrumental performances, Herr Engel gave a solo on the harmonium, an instrument of many admirers and few executants. The singers, besides Mad. Sherrington, were Mad. Rieder, Signor Gardoni, Mr. Tennant, and Herr Hermanns, who supplied some exceedingly effective singing, and made the concert go off with great *éclat*.

HERR WILHELM GANZ having announced two *matinées* and one *soirée* to take place at his residence, Queen Anne Street,



Cavendish Square, on the dates June 18th, July 1st, and July 8th, the first of the *matinées* came off on Tuesday last, and attracted literally a room-full of ladies, there being scarcely a pair of whiskers to keep them in countenance. Of course, the fair sex being averse to vociferations, there was no outward applause, no vehemence, unless, indeed, the violent waving of pocket-handkerchiefs may be so denominated. The programme, which had in it a strong infusion of the classic element, opened with Beethoven's trio in B flat major, for piano, clarinet and violoncello, played with remarkable effect by Herr Wilhelm Ganz, Mr. Lazarus and M. Paque. The other important piece was Mendelssohn's sonata in B flat, for piano and violoncello, executed with great energy and vigour by Herr Ganz and M. Paque. The vocalists were Mad. Lemmens-Sherrington, Mlle. Behrens, Miss Augusta Thompson, Mr. George Perren, and Signor Delle Sedie. Messrs. W. G. Cusins and Adolph Ries conducted.

MR. FRANCESCO BERGER'S CONCERT took place in St. James's Hall, which was crowded to the ceiling with an audience remarkable for the good humour with which it received all the changes rendered necessary by the absence of several *artistes* in a long and elaborate programme. Mad. Catherine Hayes was detained by a cold; Signor Ciampi was detained by Mr. Gye; Mlle. Parepa was detained at Dublin; Miss Messent was detained at the London Tavern; and Signor Regondi was detained. Mr. Berger, nevertheless, provided such excellent substitutes, that the audience had no reason to complain. In the selection from *Don Giovanni*, Miss Augusta Thomson, Mad. Louisa Vinning, Miss Lascelles, Mr. Sims Reeves, Mr. Santley, and Herr Formes took part, the favourite serenade being encored, and the tenor air "Dalla sua pace" being rendered in Mr. Reeves' very best manner. The second part was composed of Mr. Berger's own compositions, of which three pianoforte pieces, played by himself, were loudly applauded, and the last, entitled "The band passes," encored. Mr. Sims Reeves was compelled to repeat a ballad composed by the *beneficiaire* expressly for the occasion, entitled "Geraldine." In the third part M. Ole Bull played Paganini's *fantasia* on "Di tanti palpiti," and twelve ladies of the Vocal Association sang Mr. Benedict's part song "The forest home," with excellent effect. Mr. Benedict not only conducted several choruses sung by the Vocal Association, but also assisted Mr. Francesco Berger in his duties as accompanist.

HERR CHARLES OBERTHÜR'S CONCERT.—The Hanover Square Rooms were crowded on Monday week, June 10th, by amateurs and admirers of the Harp, of which instrument Herr Oberthür is so distinguished a professor. Not only as a player does Herr Oberthür take high rank, but also as a composer for his instrument. On the occasion under notice, Herr Oberthür's second grand trio for Harp, Violin, and Violoncello, a musicianly composition replete with effective passages for each instrument, was capitally executed by the composer, assisted by Herr L. Ries and Herr Lidel. In a grand duet on Irish airs, for Harp and Piano, entitled "Erin go bragh," Herr Oberthür enjoyed the invaluable co-operation of Miss Arabella Goddard. The duet was received with the utmost favour. The fair pianist brought out the beauties of the Irish melodies in the most expressive manner by her exquisite performance, and was sympathetically "echoed" by the composer. Herr Oberthür only played one solo,—a transcription for the harp of Reichardt's popular song, "Thou art so near and yet so far," a charming little piece in which the elegant phrasing of the accomplished harpist had ample scope for display, and which was liberally applauded at the end. Besides the pieces we have mentioned, Herr Oberthür contributed a *lied* for voice, piano, and violoncello, "Die Heiniath," perfectly sung by Miss Wilkinson, the *obligato* violoncello being capitally played by Herr Lidel; and a solo for the clarinet, entitled "Sweet Dreams" (rendered incomparably by Mr. Lazarus); besides playing the harp *obligato* to Meyerbeer's "Robert toi que j'aime" (most expressively sung by Miss Stabbach), with Signor Regondi; a brilliant duet for concertina and harp, on motives from *Der Freyschütz* (the joint composition of Herr Oberthür and Signor Regondi); and, with Miss L. Viola Trust, Miss Bulkley, and Mr. Trust, a "Grand National Quartet" for harps (of his own composition), introducing the "March of the

men Harlech," "The last rose of summer," "Pibroch of Donuil Dhu," "John Anderson, my Jo," "See the conquering hero comes," and "God save the Queen." Besides the vocal pieces already named, Miss Eleanor Armstrong sang, with irreproachable taste, G. A. Macfarren's popular ballad, "The beating of my own heart;" and Mr. Trelawny Cobham gave a careful reading of Rossini's "Aurora ah sorgerai" (harp *obligato*, Mr. Trust). Miss Arabella Goddard, in addition to the duet with Herr Oberthür, performed Benedict's "Albion" (*fantasia* on English airs) in her most finished and brilliant manner, being rapturously applauded, and recalled at the conclusion. The accompanists were Herren W. Ganz, A. Ries, and Emile Berger.

Mlle. SEDLATZKÉ'S MATINEE.—Messrs. Collard's rooms, in Grosvenor Street, were filled by an elegant audience at the *matinée* of this clever and intelligent singer, Mlle. Sedlatzek. The London Glee and Madrigal Union, under the conductorship of Mr. Land, assisted, and the solo vocalists, besides the fair *beneficiaire*, were Madame Catherine Hayes, Mlle. Behrens, Mlle. Agnes Büry, Mr. George Perren, and Mr. Allan Irving. The instrumentalists were, Herr Wilhelm Ganz (pianoforte), M. J. Balsir Chatterton (harp), Herr Engel (harmonium), and Mr. Lazarus (clarinet). The accompanist at the pianoforte was Mr. Calcott. Mlle. Sedlatzek was so modest as to contribute only two solos—a *Brindisi*, by M. Badia, and Vincent Wallace's romance, "Twas a knight" (*Amber Witch*), both of which, however, she sang in a manner that evidently delighted her audience. Mlle. Sedlatzek joined Mr. Allan Irving and Mr. George Perren in a trio from Donizetti's *Belisario*, and Mlle. Behrens in a duet by M. Goldberg—"Viene la Barca e pronta." Why did not Mlle. Sedlatzek afford her admirers some little *souvenir* of "Fatherland," in the shape of a German *Lied* or two? She left that department entirely to Mlle. Agnes Büry, who gave an air from *Figaro's Hochzeit* (Mozart), and two German songs ("Der Sterlein" and "Schifferlied"), in the purest Teutonic style. In the latter, Mlle. Büry was encored. Mad. Catherine Hayes sang "Casta Diva" and two ballads by Miss Gabriel, highly distinguishing herself in each particular instance. Messrs. Cummings, Land, and Lawler were deservedly encored in a glee—"When the wind blows." Mr. J. Balsir Chatterton, in a *fantasia* on the harp, was warmly applauded; and Herr Wilhelm Ganz, in a pianoforte solo (transcription of the Neapolitan air, "Santa Lucia") was honoured by the similar marks of approval. The concert gave unequivocal satisfaction.

Mlle. ELVIRA BEHRENS' CONCERT (Evening).—Hanover Square Rooms, Friday, June 14, was remarkable for the introduction into the Concert-room of a so-called phenomenon, in the person of Miss Cronin, aged about ten years, pupil of Herr Pauer, who played a duet, accompanied by her master, with wonderful cleverness. The singers with Mlle. Behrens were Miss Helen McLeod and Signor Gardoni; the instrumentalists were, in addition, Herr Pauer, Herr Wilhelm Ganz, Herr Strauss, and Herr Lidel. Mlle. Behrens sang Handel's aria "Cangio d'Aspetta," the air "Io l'udia," from Donizetti's *Torquato Tasso*, Dessauer's "Die Lockung," Schira's "La Farfalla"—the last a very charming composition, and most pleasingly sung—and joined Miss McLeod and Signor Gardoni in two trios. Signor Gardoni gave Mendelssohn's barcarole "Il suon" with exquisite refinement, and a canzone by Mercadante. Herr Pauer and Herr Strauss played Thalberg and De Beriot's grand duo for piano and violin on the *Huguenots*—a very admirable performance. Herr Strauss executed a solo in *Lucia* with astonishing brilliancy; and Herr Lidel performed a *fantasia* on the violoncello with capital effect. Herr Wilhelm Ganz and Herr Adolph Ries were the conductors.

SIGNOR CAMPANA'S ANNUAL MATINÉE was given, by permission, at the house of Mrs. Douglas Baird, Eaton Square, on Thursday. The programme was almost entirely vocal, only three pieces out of twenty being instrumental, viz., solo on the concertina by Signor Giulio Regondi, a *fantasia* on the pianoforte by Miss Freeth, and violoncello *fantasia* by Signor Piatti. The vocalists were Mad. Catherine Hayes, Mlle. Parepa, Mad. Gassier, Mad. Rieder, Mad. Badia, Signors Gardoni, Belletti, Delle Sedie, Ciabatta, and Solieri, M. Gassier and Mr. Tennant, and Signors Campana and Filotti accompanied at the pianoforte.

## NOTICE TO CORRESPONDENTS.

CONCERTS.—All the overdue concerts will be reported in a special notice next week.

ST. JAMES'S HALL  
(REGENT STREET AND PICCADILLY).

MONDAY POPULAR CONCERTS.

AT THE TWENTY-SECOND CONCERT OF THE THIRD SEASON,

ON MONDAY EVENING, JUNE 24TH, 1861,

The Programme will be selected from the Works of  
VARIOUS COMPOSERS.

PART I.—Quintet in B flat. MM. WIENIAWSKI, RIES, WEBB, HANN, and PIATTI (Mendelssohn); Song, "Zuleika," Miss HELEN McLEOD (Mendelssohn); Song, "Estelle," Mr. SANTLEY (Henry Smart); Sonata, Op. 111, Pianoforte, Mr. THEODORE RITTER—his first and only appearance at these Concerts this season (Beethoven).  
PART II.—Quartet in D, No. 63, MM. WIENIAWSKI, RIES, WEBB, and PIATTI (Haydn); Song, "The Evening Song," Mr. TENNANT (Blumenthal); Song, "Ave Maria," Miss HELEN McLEOD (Schubert); Song, "The Bell Ringer" (by desire), Mr. SANTLEY (W. Wallace); Sonata in C minor, for Pianoforte and Violin, Mr. THEODORE RITTER and M. Wieniawski (Beethoven).

Conductor—Mr. BENEDICT.

To commence at Eight o'clock precisely.

Sofa Stalls, 5s.; Balcony, 3s.; Unreserved Seats, 1s.

THE DIRECTOR'S BENEFIT,  
AND LAST CONCERT OF THE SEASON,  
Will take place on  
MONDAY EVENING, JULY 1ST.

Tickets to be had of Mr. Austin, at the Hall, 28 Piccadilly; Messrs. Cramer and Co., Hammond, Addison and Co., Schott and Co.; Ewer and Co., Regent Street; Chappell and Co., 50 New Bond Street, and the principal Music-sellers.

ST. JAMES'S HALL.

MR. CHAS. HALLE'S BEETHOVEN RECITALS.

THE SEVENTH RECITAL  
will take place on

FRIDAY AFTERNOON, JUNE 28th, 1861.

To commence at Three o'clock precisely.

PROGRAMME.

Sonata, Op. 81, "Les Adieux, L'Absence et Le Retour" (Beethoven).  
Song, "L'Attente" ... (Schubert).  
Sonata, Op. 90 ... (Beethoven).

(Interval of ten minutes).

Grand Sonata, Op. 101 ... (Beethoven).  
Song, "The Evening Song" ... (Blumenthal).  
Grand Sonata, Op. 106 ... (Beethoven).

Pianoforte, Mr. CHAS. HALLE.

Vocalist, Mr. TENNANT.

Accompanist, Mr. HAROLD THOMAS.

Sofa Stalls, 10s. 6d.; Balcony, 7s.; Unreserved Seats, 3s.

Tickets may be obtained at Chappell and Co.'s, 50 New Bond Street; Cramer and Co.'s, Regent Street; R. Olivier's, 19 Old Bond Street; and at the Hall, 28 Piccadilly.

ROYAL OPERA, LYCEUM. Lessee, Mr. J. H. Mapleson.

This evening (Saturday) for the Fourth time, Verdi's last new grand Opera, in three acts, entitled *Un Ballo in Maschera*. The new scenery by Mr. William Callcott; the new costumes by S. May and Miss Dickinson. The military band of the Grenadier Guards. Riccardo, Signor Gingini; Renato, Signor Delle Sedie; Samuele, Signor Gassier; Tommaso, Signor Patey; Silvano, Signor Casaboni; Il Giudice, Signor Mercuri; Oscar, Madame Gassier (her fourth appearance these two years); Ulrica, Madame Lemaire; and Amalia, Mlle. Titiens. Conductor, Signor Ardit. The Opera will commence at half-past 8 o'clock.  
The office is open daily from 10 to 5; and on the evenings of the performance until the end of the opera, under the direction of Mr. Nugent.

## NOTICES.

TO ADVERTISERS.—Advertisers are informed, that for the future the Advertising Agency of THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'clock P.M., on Fridays—but not later. Payment on delivery.

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TO PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforward be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, JUNE 22, 1861.

WE learn by report, which, if not "the perfectest," is at least sufficiently reliable, that an English Operatic Company is about to be got up, and that many influential persons in the profession have already signified their intention of joining and taking an active part in the undertaking. The Company, of course, is to be formed under the "Limited Liability" statute. Twenty thousand shares, we are told, will be issued, at two pounds per share; of which one pound will be called in to set the speculation afloat, and the other retained as a reserve fund. The direct object of the new company is to establish English Opera on a firm footing; to annihilate cliquedom and partizanship; to take the managerial direction out of the hands of individuals; to throw competition open to all who are desirous to enter the lists; and, in short, to have any work sent in submitted for consideration, irrespective of *prestige* or favouritism. On the one hand, Mr. M. W. Balfe and Mr. Vincent Wallace—we mention these composers not invidiously in this case, but as examples of the highest popularity—are not to keep the stage everlastingly between them; nor will the performances be allowed to oscillate, without change or interruption, between the *Rose of Castille* and *Maritana*, between *Lurline* and *Bianca*, between *Satanella* and the *Amber Witch*. Other composers are not to be ignored because Messrs. Balfe, Wallace, and Macfarren have had successes; and the conclusion that there is no young talent to be found because matured talent so much abounds, is henceforth to be scouted.

On the other hand, the public is to be taught that there may exist singers of ability irrespective of Miss Louisa Pyne and Messrs. Sims Reeves and Harrison—we mention these artists not invidiously in this case, but as examples of the highest popularity; that opportunity should be afforded to rising merit; and that the notion that what is new cannot be good is a mere presumption, which one success would overthrow. These declarations read well in the Prospectus; and are calculated to make many a young composer's pulse beat quick. A new broom is said to sweep clean, and no doubt it does; but it depends upon the material of which it is made whether or not it sweeps clean for any length of time. We have no doubt the new English Operatic Company intend all they profess, and, should fortune favour them, may adhere to the letter of their programme. But they who depend on the public for support must conciliate, not teach. It is no easy task to light upon better composers in our own land than



Messrs. Balfe, Macfarren, and Wallace. It would be difficult to find more accomplished singers anywhere than Miss Louisa Pyne, Madame Lemmens-Sherrington, and Mr. Sims Reeves. The public could get on very well with these composers and singers, only unfortunately singers must have rest, and composers are not always ready; and so new operas and new vocalists are a *desideratum*, if not a necessity, in any lyric company which every manager is bound to consider.

In a new operatic direction the great difficulty is to decide upon what is best to produce. One party exclaims, "Well, I hope we are going to have a new opera by Balfe or Wallace! That's what I desire!" Another cries out for novelty and reform; and a shrewd manager only can make both claims amalgamate. That there is plenty of talent in this country we have no doubt, and may well believe that many a gem of purest ray serene lies concealed in the dark, unfathomed caves of neglect; but how to discover where it lies—how to bring it to light when discovered—there's the rub! If, indeed, the newly constituted Opera Company start with the determination of seeking out merit, and making it known to the world, it will be entitled to lasting renown as the first constituted body that ever entered upon a speculation from purely artistic and disinterested motives. We have not seen the prospectus, and must await its circulation, ere placing implicit faith in those who have issued it.

R.

SOME interesting anecdotes relating to Cimarosa and Paisiello have recently been communicated to the foreign journals by Pacini the elder\*, a music publisher in Paris, who is old enough to remember both those renowned Italians.

It is well known that Cimarosa, on his way home from Russia, whither he had been summoned by the Empress Catherine, passed through Vienna. The Emperor Joseph II. (Mozart's somewhat niggardly patron)—himself an amateur performer upon the double-bass—requested Cimarosa to leave some memento of his visit. Yielding to his Majesty's entreaties, Cimarosa composed *Il Matrimonio Segreto*. It is singular enough that the story of each of the three operas produced in that particular year turned upon marriage: 1st. *Le Nozze di Dorina*, music by Sarti; 2nd. *Le Nozze di Figaro*, by Mozart; and 3rd. *Il Matrimonio Segreto*, by Cimarosa. Mozart's opera partially failed, owing to the intrigues of Salieri and the Italian singers. That of Sarti (now forgotten) was popular for a time; that of Cimarosa achieved one of the most brilliant art-successes on record. Its charming melodies, and the vivacity of its action, produced so great an effect that, at the end of the performance, the Emperor, in his enthusiasm, ordered refreshments to be served to the musicians, and then expressed a wish that the opera should be repeated. In obedience to the Imperial humour, the audience, after a short repose, resumed their places, and the artists went through the whole performance a second time. The public

did not leave the theatre till daybreak. Such an incident was without precedent, and (the length of our modern operas taken into consideration), is not likely to occur again.

In Naples *Il Matrimonio Segreto* was brought out at the Teatro dei Fiorentini, where tragedy, comedy, and *opera buffa* used to be alternately represented. The "troop" of Florentine singers comprised so many artists of distinguished merit, that the theatre was called after them, and henceforth always bore the name of "Teatro dei Fiorentini." Cimarosa's opera made a deep impression, and created, indeed, an extraordinary degree of excitement. At the air, "Pria che spunti in Ciel l'Aurora," the whole audience spontaneously rose, and commenced applauding with enthusiasm. The singer was a tenor, named Benelli, brother of that Benelli who was known in Paris about seventy years ago. Although very young, Pacini the elder was present on this memorable occasion. An uncle of his rented a box at the Fiorentini, spacious enough (which was frequently the case with the boxes in Italian theatres) to accommodate as many as twelve persons. All the members of the Pacini family assisted at this performance, of which they retained a lively remembrance.

A few years previously, at this same Teatro dei Fiorentini, Paisiello's universally admired opera, *La Nina Pazza d'Amore*, was first represented. About this work Pacini the elder has a story worth telling. *La Nina*, it appears, was in rehearsal, and the Neapolitans talked of nothing else. Prince Talleyrand, the French ambassador, not having the patience to wait for the first public performance, requested Paisiello to get up a *soirée* at his own residence, soliciting the honour of an invitation for himself and some of his friends. Paisiello, consenting, readily obtained the co-operation of the singers and musicians at the theatre. He lived on the third floor of a house in the street of the Santo Spirito; and the Prince, burning with impatience to hear the new opera, was punctual in attendance. The first violinist at the Teatro Mercieri being Pacini's instructor, he was taken under his auspices to Paisiello's. Pacini was enchanted with the opera; as was no less so Prince Talleyrand, who regaled the performers with a sumptuous banquet.

When *Il Matrimonio Segreto* was played in Paris, Parla-magni, the Lablache of the period, was anxious to interpolate a duet composed for him by Farinelli, in the opera of *Teresa e Claudio*\*, which he sang admirably, and which had produced a marked sensation in Italy. Farinelli was the best pupil in the Conservatory, and was Pacini's master for *solfeggio*. Pacini was at his studies when Farinelli composed the duet, "the violin's *obbligato* accompaniment to which," he declares, "is still ringing" in his ears. The duet, though wonderfully popular in Italy, created little effect in Paris. The cause of this was probably the substitution of new words "which gave the music a wholly different expression." No doubt. We should have preferred, however, more of Paisiello's opera and less of Farinelli's duet—fiddle solo, notwithstanding.

Pacini became acquainted Cimarosa on leaving the Conservatory (about the same time as Spontini). He learned (or tried to learn) composition under "the famous Fenaroli," who was also originally Cimarosa's master. ("The famous Fenaroli" reminds us of "the great Tritto.") Whenever Fenaroli was pleased with a composition of Pacini's, he would tell him to show it to Cimarosa, who used to "advise" him with regard to the scoring. "The composer of *Il Matrimonio Segreto*," adds the venerable relator of anecdotes,

\* Antoine-François-Gaëtan-Audier Pacini, born at Naples, the 7th of July, 1778, was a pupil of the Conservatory of that city, and learned harmony and counterpoint under Fenaroli. Pacini settled in Paris in 1802, giving lessons in singing. He brought out at the Théâtre Feydeau two operas: *Isabelle et Gertrude* (1805), and *Point d'Adversaire* (1806). He subsequently established his publishing business, which his great age does not yet prevent him from superintending.

One of his sons, M. Emilien Pacini, is the author of several librettos, and translated, for the Grand Opera, *Der Freischütz*, *Louisa Miller*, *Il Trovatore*, etc.

\* Farinelli's first dramatic work.

"is always present to my eyes, and his voice still vibrates in my ears." (M. Pacini's ears are impressionable. What, nevertheless, with the voice "vibrating," and the fiddle "ringing," they must be somewhat perplexed.) "Rossini," says M. Pacini the elder, "adores Cimarosa." Whenever I mention the name, he puts the most minute questions about the appearance and character of the old master. (Cimarosa died rather young, by the way, for an "old" master.) All the existing portraits of Cimarosa are, it seems, in Rossini's possession, added to which, he has had the likeness of the celebrated Neapolitan composer painted on the ceiling of his villa.

There is some remarkably pleasant "chit-chat" in these Pacinian anecdotes—and this, in spite of occasional touches of drivelling senility. The "old man eloquent" at times verges upon the twaddle.

IT is gratifying to observe with what alacrity the musical profession steps forward on all occasions to endeavour to alleviate the losses of those who have suffered through accident or misfortune; and when it is considered what trouble and difficulty generally attend the obtaining even a small donation towards a charitable fund, the boon offered in the form of gratuitous professional assistance cannot be too highly estimated. The destruction by fire of the Surrey Music Hall, and consequent blight on the prospects of the lessees, has called forth offers of assistance from some of the most eminent vocal and instrumental performers of the day; and with this aid it is intended to give a series of those "monster" entertainments for the origin of which we are so much indebted to the late M. Jullien. The first of these will take place on Monday, July 1st, and consist of a day and night *fête*, including a grand concert and chorus of six hundred voices, with the addition of the Christy Minstrels, and the services of Prince Galitzin as conductor. The list of performers includes nearly all the available musical talent in London, and Mr. Green contributes a balloon ascent.

MADAME LIND GOLDSCHMIDT has signified her intention of singing at a concert for the benefit of the Society of Female Artists, at the residence of the Earl of Dudley, Park Lane, on Tuesday morning, the 4th of July. We have been requested to state that vouchers will be exchanged for tickets, price one guinea each, on the 28th and 29th instant, at Mr. Mitchell's Royal Library, 33 Old Bond Street.

THE NATIONAL RIFLE ASSOCIATION announce a grand concert, under the conductorship of Mr. G. W. Martin, in aid of their funds (for particulars see advertisement), at which Mr. Sims Reeves is to sing Purcell's "Come if you dare." Our great English tenor's splendid delivery of this appropriate song is calculated to produce the desired effect upon the "gallant volunteers," who, with their friends, are sure to crowd Exeter Hall on the occasion.

NEW PHILHARMONIC CONCERT.—The performance of Monday night, at the sixth of the New Philharmonic Concerts, brought to an end with appropriate "éclat" one of the most prosperous seasons since these admirable and thoroughly musical entertainments were first instituted. A larger audience has rarely been assembled in St. James's Hall, or one more able to appreciate the merits of a first-class programme. That the programme on the present occasion was of the "first-class" may be seen by the subjoined:—

PART I.—Overture (Coriolanus), Beethoven. Concerto, violin, Mendelssohn. Aria, "Stille noch diess Wuth verlangen," Spohr. Aria (Pré aux Clercs), Herold. Eroica Symphony, Beethoven.

PART II.—Chorus, "Calm is the glassy ocean," Mozart. Concert Stück, Weber. Duetto, voice and violin, Pacini and Artot. Overture, (Men of Prometheus), Beethoven.—Conductor: Dr. Wylde.

A finer execution of the magnificent "Eroica" could scarcely have been wished. When we have said that the *scherzo* was taken a little too fast we have done with objection. The other movements were irreproachable. The overtures were no less fortunate; and this was the more creditable to Dr. Wylde and the capital orchestra which he directs with such vigour and ability, inasmuch as the *Coriolanus* is one of the most difficult of Beethoven's orchestral works. The instrumental solos were both eminently successful. We need not expatiate on the violin concerto of Mendelssohn, nor on the energetic and brilliant manner in which M. Wieniawski performs it; still less requisite is it to say one word more about the well-known *Concert-stück* than that it was given from end to end in the dashing fearless style that distinguishes Mr. John Francis Barnett among our young and rising pianists. Both M. Wieniawski and Mr. Barnett were complimented with recalls, in both instances the distinction being fully merited. The vocal pieces afforded unqualified gratification. In the air from the *Pré aux Clercs* Mr. Blagrove, and in the duet of Pacini and Artot M. Wieniawski, played the violin "obligato." Mad. Lemmens-Sherington executed the florid passages in each with marvellous facility, and was summoned back, with M. Wieniawski, at the conclusion of the duet. In the exquisite chorus from Mozart's *Idomeneo*, the solo parts in which were delivered with unimpeachable taste and purity, this accomplished vocalist, however, still more emphatically entitled herself to the admiration of competent judges. Nor could Herr Formes have been better suited than in the magnificent air of Mephistopheles (*Faust*), which he has always delivered with such emphasis and spirit. The audience were charmed with the entire programme, and Dr. Wylde may be congratulated on the more and more firm position the New Philharmonic Concerts are taking—a position the legitimacy of which could hardly have been more triumphantly established than by such a classical entertainment as that which last night wound up the tenth season.

VOCAL ASSOCIATION.—If the audience at the last concert of the season (on Wednesday night) was not numerous, it was at least enthusiastic. Mlle. Anna Whitty, whose successes in Italy have been frequently reported, was warmly welcomed before she commenced the *rondo finale* from *Cenerentola*, which she gave with vigour and brilliancy, and still more warmly applauded at its conclusion. Not satisfied, however, with her reappearance on the platform, some of her admirers forced her to repeat the quick movement of the air. Mr. Aptommas, too, was compelled to play a second piece after his performance of Parish Alvars' *fantasia* on *Lucrezia Borgia*. The trio, "Pappataci," from *L'Italiana*, sung by Signori Belart, Garcia, and Belletti, was also encored. The Spanish tenor gave with graceful fluency the well-known air from *Il Matrimonio Segreto*, "Pria che spunti in ciel." Signor Garcia showed a good voice in Mr. Benedict's song, "The Frank Lover," and Signor Belletti sang the *baritone cavatina* from *Lucrezia Borgia* with great power and energy. Mlle. Koch, "from the Gewandhaus Concerts," selected "Deh! per questo" from Mozart's *Tito*, and one of Mendelssohn's spring-songs; but we will not venture an opinion of her talent until she has gained more confidence. Miss Messent and Miss Stabbach also appeared, both these clever ladies affording the utmost satisfaction. Signor Guglielmi gave French expression to a setting, by Gounod, of Lamartine's "Le Vallon." The members of the Vocal Association were very successful in Bach's chorale, "God is our refuge in distress," which they sang for the first time; and among other things well rendered must be mentioned Mendelssohn's ever welcome "O hills, O vales." The ladies of the choir distinguished themselves in the "Ave Maria" from *Loreley*, Miss Messent singing the solo with irreproachable taste. Besides conducting all the choruses, Mr. Benedict accompanied the solos with his accustomed ability. Miss Alice Mangold played some pianoforte solos with remarkable delicacy of style and touch.

BRESLAU.—At the third of Schäffer's series of symphony-soirées, Dr. Damosch played his serenade for violin and orchestra with great success. Adolph Hesse, a well-known critic, and a strict disciple of the classical school, speaks of this composition as follows:—"The *Concert-stück*, in the form of a serenade, by Damosch, greatly interested us. It is very characteristic, contains much that is original, is full of warm feeling, and is scored in a pleasant and agreeable manner."

## MUSIC IN PRAGUE.

(From a Correspondent).

ONE of the most meritorious musical societies in this city is the one known as the "Cäcilian-Verein," or Cecilia Union, now established twenty years, during which period it has exerted a most beneficial effect upon the public taste. The great object distinguishing the Cecilia Union has invariably been to perform such works as would otherwise— from idleness, insufficient artistic resources, or intrigue—have never been known. This principle applies particularly to the works of modern composers. Thus, Mendelssohn, Schumann, and, more recently, Richard Wagner, owe a deep debt of gratitude to the Union. Indeed, Wagner, of all composers, ought to feel profoundly grateful to it, for it was through its exertions that his operas were brought out at the theatre. In fact, it is beyond all doubt, that the success achieved on the stage here by *Tannhäuser*, *Lohengrin*, *Der Fliegende Holländer*, and *Rienzi*, first directed the attention of German operatic managers to the "Music of the Future."

True to the principle it has adopted from its foundation, the directors of the Union introduced, at the second concert of the season, on the 6th of January, a work which is here a novelty, however well known it may be elsewhere. I allude to Rossini's *Stabat Mater*. When the directors announced their intention, public expectation was excited to the highest pitch. The eventful day at length arrived. The executants took their places, and the audience filled every available seat in the concert room. But the Praguers have always prided themselves on having an opinion of their own, and being courageous enough to express it, as becomes sons of the Holy Roman Empire, even supposing that opinion runs counter to preconceived ideas and the decision arrived at elsewhere. Accordingly, they heard the *Stabat Mater*, and, despite the favourable reports they had received of it from Paris, London, and other great cities, where it is so popular, condemned it, and exalted still higher than ever the banners of Handel, Bach, and Mendelssohn. The general feeling with regard to this work of the Swan of Pesaro is characteristically summed up in the following words of a local critic, who compares "all the ear-tickling melodies of the *Stabat* to those pious beauties who kneel with veiled countenances before the altar of the Madonna; but, through the folds of their picturesquely draped veils, observe with a worldly eye everything that is going on around them." You must not suppose, however, that no parts of the work were favourably received, for such was not the case. The pieces which struck the public as conceived in a spirit of religious dignity worthy of the subject, were greatly applauded. Among these pieces I may mention the introduction, the cavatina (No. 7), "Fac ut portem Christi mortem;" the quartet (No. 9), "Quando Corpus morietur," and the final fugue. The performance was, on the whole, a successful one; the chorus and orchestra being particularly good. The solo parts were entrusted to Mesdames Brenner, Procházka-Schmidt, Herren Fektér, and Eilers, all members of the operatic company at the theatre.

The third concert of the series—held on the 28th February—was a highly interesting one, being devoted entirely to the compositions of the great John Sebastian Bach, and those of the most talented of his descendants, namely Philip Emanuel Bach. It might fairly have been entitled a Bach Festival, so deep a commotion did it excite among all the admirers of sterling classical music. The following was the programme: Overture in C major, from the *Suite des Pices*, No. 1, for orchestra; Recitative and Air, for soprano, from the *Passionsmusik*, according to the Gospel of St. Matthew; and the "Credo" from the high mass in B minor, by John Sebastian Bach—Philip Emanuel's contribution was his symphony in D major. All these pieces were new to a Prague audience.

At the fourth concert, on the 26th April, the first part of the programme was exclusively composed of novelties. The fact, however, that one of the pieces included in it—I refer to a scene from the tragedy of *Die Braut von Messina*, set to music, for three solo voices, male chorus and orchestra, by Wenzel Tomaschek—was a novelty in Prague, must have caused a pang of bitter regret to shoot through the breast of every lover of the art of his native land. Tomaschek lived here all his life; he struggled and worked bravely; his intentions were always good, and the result frequently in the highest degree satisfactory, and yet his works are, even here, but little known, and all recollection of him has nearly died completely out. In Northern Germany especially, where, as people assert, you find the most sovereign contempt for all intellectual productions emanating from any part of the Austrian Empire, especially from Bohemia, Tomaschek exists at most in a biographical dictionary. Some of the critics are exceedingly wroth at this, forgetting that Tomaschek's own fellow-citizens neglected him quite as much as the inhabitants of the abhorred North. But patriotic diatribes flatter people's vanity, and send up the circulation of a paper. A correspondent—of course a Prager—of one of the Viennese musical

journals, thus expresses himself with reference to the subject: "People will rather play the most pitiable rubbish in the way of modern 'rot,' than take to Tomaschek's charming *Eclogues* and *Dithyrambs*; they prefer singing 'Du hast Diamanten und Perlen,' and such like stuff, to looking up Tomaschek's magnificent setting of the poetry of Goethe and Schiller; they will sooner hear: 'Ah! Oh! Uh! Crudele, Perfido!' bellowed out—for it is Italian—than listen to Tomaschek's splendid songs from Egon Ebert's national epic: *Wlasta*—for they are Bohemian."

This is somewhat severe, and if true, should restrain the writer from being so hard upon those who were not Tomaschek's fellow-countrymen, like the inhabitants of the fair city which stands on the picturesque banks of the Moldau. There are a whole host of proverbs, such as "Look at home," "Those who live in glass houses should never throw stones," *et hoc genus omne*—which might be considered, by ill-natured persons, as applicable in the present instance. However, I will not apply them, but leave ill-natured persons, as aforesaid, to do so. I prefer dropping the subject, and proceeding to state that among Tomaschek's pupils, rather more celebrated than their master, were W. H. Veit, Kittl, and Alexander Dreyschock.

The other pieces included in the first part of the programme were, Cherubini's overture to *Faniska*, an air from Joseph Haydn's *Stabat Mater*, and three national choruses, by J. N. Skroup and Vogel, which were encored. The "Solo of the Angel," from Rubinstein's oratorio *Das verlorne Paradies* (Paradise Lost), was announced, but, for some reason not stated, omitted. The second part was made up of Mozart's Symphony in E flat major. The foregoing account of the doings of the Cecilia Union will, I hope, cause you to think with me that it is an admirable institution, worthily carrying out the purposes for which it was founded.

Operatic matters here are not conducted in the most satisfactory manner. Some short time since, the *prima donna*, Mlle. Lucca, was playing a round of characters in Berlin; the first tenor, Herr Bachmann, was on leave of absence; Herr Fektér had left the company, and Herr Nachbauer had not been thrust down people's throats as first tenor. The consequence of this state of things was that, for the space of nine days, we had no opera at all. Mysterious reports were circulated about the city to the effect that the management intended offering a prize for an opera in which the tenor should have either nothing or very little to do in the compass of one octave—for such, it is said, is about the extent of the unhappy Herr Nachbauer's voice, which certainly is not one of the highest order—when suddenly the said management were rescued from their dilemma by the fortuitous arrival of several travelling "stars," male and female. Our state of operatic famine was now changed to one of plenty. Opera succeeded opera with a rapidity which did not appear to indicate a too nice attention to rehearsals, while poor Herr Nachbauer was called upon, in the course of five days, to appear as Tobaldo, in *I Montecchi e Capuletti*; Corentin, in *Dinorah*; Fenton, in *Die lustigen Weiber von Windsor*; Lionel, in *Martha*; and Max, in *Der Freischütz*. Herr Nachbauer cannot, most decidedly, be accused of eating the bread of idleness.

VIENNA.—According to report, the season at the Imperial Opera-house will commence on the 15th July with Verdi's *Macbeth*. This makes the sixth novelty promised, the other five being the *Glücklein des Eremiten*, comic opera by Maillach; *Gräfin Egmont*, ballet by Rotta; Cherubini's *Medea*; R. Wagner's *Tristan und Isolde*; and M. Gounod's *Faust*. Verdi's music was performed last season at the Imperial Opera-house twenty-five times, being just two performances more than those accorded to Mozart, Beethoven and Gluck combined, and there is every reason for believing that the balance in his favour will be even greater next season.—The Bouffes Parisiens opened on the 8th, with M. Offenbach's *Orphée aux Enfers*. After concluding their engagement here, they proceed to Berlin.

ROYAL ACADEMY OF MUSIC.—(Communicated).—The valuable practice of awarding medals to the students who evince the greatest progress at the annual examination, has been set aside at this institution for eight and twenty years. It is now to be revived, and will doubtless prove a most beneficial stimulus to the exertions of the pupils. The distribution of the prizes will take place at the third concert of the present year, which, in order to render all appropriate publicity to this interesting occasion, will therefore be given at the Hanover Square Rooms, instead of at the Academy, where the concerts usually take place. The date of this Prize Concert is fixed for Friday morning, the 5th of July, when a large attendance of the friends of music and the well-wishers of the Academy is anticipated.



**BEETHOVEN RECITALS.**—At his fifth "recital" (on Friday, the 14th inst., M. Hallé played the sonatas in D minor and E flat, Op. 31; the two sonatas (or sonatinas), Op. 49; and the grand sonata dedicated to Count Waldstein, Op. 53. Yesterday, at his sixth "recital," he introduced the sonata in F, Op. 54; the sonata in F minor ("Appassionata"), Op. 57; the sonata in F sharp, Op. 78; and the sonata (or sonatina) in G, Op. 79. We shall speak at length of these admirable performances, which are the topic in every musical circle, and attract crowds of amateurs to St. James's Hall. Yesterday, Mr. Sims Reeves was the vocalist.

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(In the Press.)

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